SCENE

THEATRE MAGAZINE

Toronto Theatre Scene

New York & London Letters

June 6-12, 1965, Vol. 2, No. 40

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TORONTO SCENE

THE decision by **Johnny Wayne** and **Frank Shuster** against bringing this year's edition of their Charlottetown show into Toronto, while touring it elsewhere across the country, begs an obvious question: Are Toronto audiences *that* tough? Or is it critical disapproval which the country's No. 1 comedy team is most afraid of in the town where they were born and learned most of what has made them eminently successful? A bit of both, we suppose. The same misapprehensions have kept Wayne and Shuster from accepting repeated offers by **CNE Grandstand Show** producer **Jack Arthur** to headline his annual epic . . . There are many who would put down the comedians for their attitude but the fact remains that two important considerations support them: history and their own accomplishments. This history is that Canadians, notably Torontonians, are inclined to downgrade native talent. In view of this, Wayne and Shuster, as Canadians who have been approved and acclaimed internationally, have, in our opinion, achieved a status that makes it professionally expedient to avoid *any* situation which could depreciate them . . . As Shuster recently observed in a private conversation: "Who needs it?" *They* don't. Particularly right at home . . . *Spring Thaw* now playing in Montreal, in case you're visiting that city and were silly enough to miss the revue at the Alex' . . . **Canadian Players** have announced their fall season at the **Central Library Theatre:** *Murder in the Cathedral* (**T. S. Eliot**), *The Playboy of the Western World* (**J. M. Synge**), *The Firebugs* (**Max Frisch**), *The Importance of Being Earnest* (**Oscar Wilde**), *The Glass Menagerie* (**Tennessee Williams**) and one other play as yet unnamed . . . The Players also announce an interesting promotional gambit with their **Players Club** at 220 Bloor W., four blocks from the theatre, where participants in the **Canadian Players Club** subscription plan will enjoy discount privileges in food and drink . . . Highlight of the club idea is that **Barbara Hamilton** will be the permanent hostess. The outstanding actress-comedienne will arrange and star in entertainment which the room will provide . . . **O'Keefe Center** offering the Rare and special magic of **Mary Martin** June 29-July 11 in the hit musical *"Hello, Dolly!"* ■

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David B. Crombie, Publisher — **Stan Helleur,** Editor and Art Director

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GYPSY

Musicalized version of the early careers of Gypsy Rose Lee and sister June Havoc opens the Royal Alex' summer season

THE critics were unanimous about it last summer in Winnipeg — that Julie Wilson's star performance in *Gypsy* resulted in the best production the city's Rainbow Stage Theatre had presented all season. This week everything is similarly "coming up roses" for Toronto's Royal Alexandra patrons as Miss Wilson, one of the world's best-known entertainers — on stage, TV, in supper clubs and films — repeats the role of Rose, the domineering showbiz momma.

The show, as most people who have bought a theatre ticket know, is based on the personal and showbusiness (one and the same thing) history of Gypsy Rose Lee and sister June Havoc. Equally well-known is the fact that the stage version of this salty story became an unqualified hit and one more charm on the Broadway bracelet of Ethel Merman.

In *Gypsy,* the team of Laurents, Styne and Sondheim have confected one of the richest and ripest theatrical retrospections on file. Neither of the cited principals was born in a trunk. But the rest of the "bit" is intact. Baby Louise (Gypsy) and Baby June were really "vaudeville kiddies," as Jonathan Winters might label them. And their old lady, according to loosely-protected diaries, was an itchbay, period. Her own ambitions and frustrations, unloaded on her daughters, added up to a plot that Shakespeare or Freud might have pondered.

But Laurents, Styne & Sondheim have contributed an admirable "fill." They gave the true story the bizazz it merited, by way of contemporary dramatic content and dialogue, and they also infused the whole with great tunes. *Everything's Coming Up Roses,* one example, immediately replaced *From This Moment On* as the opener for night-club and supper-club singers across the land. Singers with taste — like Joe Williams and Annie Ross, to name a couple — got miles out of *Let Me Entertain You.* Others socked *You'll Never Get Away From Me* for all it's worth, which is plenty.

But for the full story or synopsis of *Gypsy* we now give you the fellow who writes the press releases. He says:

"Baby Louise and Baby June are rehearsing for a kiddie show in a vaudeville theatre, carefully super-

Lead role of Mama Rose in Gypsy is played by lovely Julie Wilson.

Jack Carter

Carmel Quinn

Elaine Stritch

vised by Rose, their domineering mother. Rose meets Herbie, a likeable candy salesman and charms him into becoming the manager of the act. Louise and June grow older, but Rose keeps their ages a secret. Despite their success, Herbie who wants Rose to retire and marry him, threatens to leave, but she charms him out of his intentions.

"It is suddenly learned that Tulsa, one of the boys in the act, and June have eloped. Rose is briefly crushed, but then summons her indomitable strength and determines to make a star out of the reluctant Louise. Unwittingly, Herbie books the act into a second rate burlesque house where Louise is instructed by three hard bitten strip-tease girls in the elements of their work. When the headlining strip-teaser is arrested, Rose shoves Louise into the act, to Herbie's disgust. He angrily departs.

"Louise goes on, with enormous success, as her unique talents come into play. Months later, Louise has become Gypsy Rose Lee, famous as the greatest star of burlesque, headlining at Minsky's. But Rose is still impossibly loud and interfering, and she and Gypsy quarrel bitterly. In the empty theatre, Rose tries to think out her problem. Gypsy quietly joins her and at last there is mutual understanding."

One of the subsidiary but interesting aspects of the Alex' production of *Gypsy*, first of a series of summer attractions in the theatre, is that 26 members of the cast of 31 are Canadian and Toronto-based and not confined merely to hoofing and singing. Names like Jim and Jack Van Evera, Jack Medhurst, Barbara Brian and Linda Chankin, to name a few, are capable of principal roles and are playing them. Another well-known Canadian show-business name involved is that of Brian Lund, young son of the choreography-dancing team of Alan and Blanche Lund. Brian will join Michael Boynton and Jerry Amernic as the Newsboys.

"This," says the summer series' ebullient producer, Michael McAloney, "will prove to the sceptics that when we said we were going to use as much Canadian talent as possible, we meant it."

This means that an appreciable number of Canadian will pick up not only loot but a great deal of professional experience as the Alex' summer schedule, produced jointly by McAloney and Joyce Sloan in

(*Please turn to p. 38*)

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ROYAL BALLET

Famed British company returns to Maple Leaf Gardens for its third visit this week — Nureyev dances Giselle

By STAN OBODIAC

FIRST in 1955, then in 1958 and now in 1965 the Royal Ballet has visited Maple Leaf Gardens.

This year promised to be a most triumphant return. The huge Gardens were fortunate enough to get the new Swan Lake for opening night, three charming ballets, The Dream, Les Patineurs and La Bayadere for Wednesday and the classic Giselle for Thursday. Moreover, the ladies of the National Ballet Guild, Toronto branch, under the direction of Mrs. R. T. Morgan, Mrs. Philip Underwood and Mrs. C. R. Douglas organized a gala opening night party in the Hot Stove Club for over 600 guests. Truly, the entire opening night's program was being talked about as the cultural-social evening of the season.

During the Royal Ballet's run, Maple Leaf Gardens were honored to have as balletomanes Prime Minister and Mrs. Lester B. Pearson, Premier of Ontario and Mrs. John Robarts, British High Commissioner Sir Edward and Lady Lintott, Metro Chairman William and Mrs. Allen, Mayor of Toronto and Mrs. Philip Givens, General and Mrs. Guy Simmonds, the Brazilian Ambassador, Correia da Costa.

The first night's Swan Lake was to be completely new. New and ad-

Left, the incomparable Rudolf Nureyev who will dance in the Royal Ballet's production of Giselle. The poetic motion on the facing page is the work of Christopher Gable (left), Georgina Parkinson and Desmond Doyle, in a Spanish Dance from the Swan Lake ballroom scene.

ditional choreography has been done by Sir Frederick Ashton, Rudolf Nureyev and Maria Fay. Dancing the principal roles in Maple Leaf Gardens were Svetlana Beriosova and Donald MacLeary who at the Metropolitan Opera House in New York received 39 curtain calls — a house record.

The second night's The Dream is the Royal Ballet's newest ballet. It is Sir Frederick Ashton's one-act version of Shakespeare's "A Midsummer Night's Dream". Torontonians with long memories will recall that Vivien Leigh and Stanley Holloway in the 1930's performed "A Midsummer Night's Dream" at Maple Leaf Gardens. Also included for the second night were Les Patineurs and La Bayadere.

Les Patineurs was expected to prove popular with Maple Leaf Gardens' devotees of hockey and ice skating shows as this divertissement is based on movements associated with ice skating. La Bayadere we saw at the Gardens before with the Kirov Ballet from Leningrad.

The classic Giselle on Thursday was to be danced by Canada's Lynn Seymour and Rudolf Nureyev, a young man of charismatic presence and who considers himself a world citizen of the dance. He has been in Toronto on two previous occasions, once when he dramatically walked up Yonge Street and once when he dramatically substituted for Erik Bruhn.

Donald MacLeary and Svetlana Beriosova, who are seen on our front cover, appear again in a sequence from their starring performance in the Royal Ballet's version of Swan Lake.

"Return" to the Crest

Kevin Palmer saw his first professional production in the Toronto theatre, now he is back as director of "Oh What a Lovely War"

KEVIN Palmer, director of *Oh What a Lovely War,* British musical comedy now playing the Crest says he has Canada to thank for introducing him to the participating world of theatre. He also has the Crest to thank for his first look at a professional production.

The sequence originated some years ago when, as a uranium analyst, he left his native Australia and came to Ottawa in that capacity. While in the capital Palmer attended Carleton University and, through his English professor, developed a deep interest in theatre which led him to enroll in the Webber Douglas Dramatic Academy in London.

Before leaving for England he visited Toronto. "There," he says, "I saw my first professional production—*Witness for the Prosecution* — and therefore I'm very pleased that my Canadian debut as a director is being made in the very same theatre."

Following his academy training in London, Palmer worked as an assistant stage manager, stage manager, senior stage manager, stage director and director. It was at London's Aldwych Theatre where he got his first important professional break. After the first-night performance of a production of Ondine, Palmer was told: "We don't want you as assistant stage manager any longer. We want you as stage manager."

Bearer of the good news was Peter Hall, now director of the Shakespeare Memorial Theatre, for whom Palmer has great respect. "He is one of the few people I have ever met who has the power of cohesion with a company especially under difficult conditions such as as a 2.30 in the morning dress rehearsal. He can inspire his actors to do another four hours' work. The revival of English theatre since 1958 owes a great deal to Peter Hall."

Another strong influence in Palmer's life has been the controversial British director, Joan Littlewood, with whom he worked on the original London production of *Oh What a Lovely War.*

"Any remark I make about Joan," he says, "must be prefaced by the statement that I think she is a genius. *Oh What a Lovely War* was in rehearsal every day for the first three months it was playing at the Theatre Workshop. But one wanted to be there every day without complaint, because to be even in her presence in a rehearsal room is an education. Joan and I have disagreed violently at times and yet have always been able to maintain

(*Please turn to p. 15*)

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WORLD'S FINEST FUR

"ONE SIGHT of Tom Kneebone is enough to break you up for the evening," wrote a reviewer recently. This king of Canada's clowns is again running true to form in the bright new musical revue at the Theatre-In-The-Dell.

It was the summer of 1963 when Stratford Festivalgoers first discovered the frothy nightcap at the Victorian Inn called *Suddenly This Summer.* The following year they found a successor named *Surprisingly This Summer,* and so did the critics. So lavish was their praise that Toronto seemed the only logical step.

Thus *Actually This Autumn* came to town last September and stayed so long its title had to be changed to *Warmly This Winter.* Its record-shattering run of twenty-three weeks at the Dell ended a few weeks ago.

Ding-Dong At The Dell is the latest in this smash-hit series which has now adopted Toronto's sole surviving cabaret theatre as its permanent home. Teamed on stage with Tom Kneebone are Gary Krawford, veteran of *Actually This Autumn* and Dinah Christie, star of TV's *This Hour Has Seven Days.*

Ding-Dong follows the format of its illustrious predecessors with twenty-odd fast moving items contributed by leading revue writers from London, New York and Toronto. Satire is the keynote with targets as international as Lady Bird Johnson and as local as a projected Sex Control Board of Ontario run on LCBO lines.

Masterminding the artistic side of the operation since its inception has been Roderick Cook, adopted New Yorker, actor and writer. He has devised and directed every revue in the series, performed himself in three of them and has contributed material to them all.

Sparkplug of the administration is Leslie Yeo, himself an actor for nearly thirty years and one of Canada's best known impressarios. ■

Tom Kneebone is back in unique cabaret setting with new sidekicks and new material — the fifth edition of a revue which began in 1963 at Stratford, Ont.

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(*Continued from p. 10*)

mutual respect."

Oh What a Lovely War, which Palmer went on to direct throughout a tour of Europe and with which he was later associated, as stage director and assistant director, in David Merrick's New York production, has been described as "a mocking, tuneful, bittersweet combination of an historical documentary, with the cheekiness of the English music-hall."

Opening in 1963, it played 18 months in London, winning the critics' prize as the season's best musical and later winning top honors in the Paris Festival des Nations. It was a Broadway hit last fall.

Canadians may recognize it more readily for the fact that it was an original concept of Canadian playwright Ted Allan of Montreal and Toronto.

In published Author's Notes, Chilton has written: "In 1958 I was on holiday in France. At the request of my grandmother I visited Arras in order to photograph the grave of my father (her son) who had been killed in that area in 1918. I had no idea there were so many soldiers' cemeteries around Arras. When at last I discovered my father's official memorial it was to find that he had no grave. Instead, his name was inscribed upon the wall along with those of '35,942 officers and men of the Forces of the British Empire who fell in the Battle of Arras and who have no known graves'. What could have possibly happened to a man that

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rendered his burial impossible? What horror could have taken place that rendered the burial of 35,942 men impossible and all in one relatively small area? The search for the answer to this question has finally led to this production, in the sincere hope that such an epitaph will never have to be written upon any man's memorial again."

Miss Littlewood's London Theatre Workshop had this to say: "Everything spoken during this evening either happened or was said, sung or written during 1914-18. Everything presented as fact is true. In 1960 an American Military Research Team fed all the facts of World War I into the computers they use to plan World War III. They reached the conclusion that the 1914-18 war was impossible and couldn't have happened. There could not have been so many blunders nor so many casualties. Will there be a computer left to analyse World War III?"

The Workshop also acknowledged its production has been based on factual data in official records, war memoirs, personal recollections and commentaries which include those of The Imperial War Museum, Kaiser Wilhelm II, General Erich Ludendorff, Field Marshal Graf von Schlieffen, Marshal Joffre, Field Marshal Earl Haig, Field Marshal Sir John French, General Sir Henry Wilson, Rt. Hon. David Lloyd George, Philip Noel-Baker, Alan Clark, Engelbrecht and Hanighen, Siegfried Sassoon, Sir Philip Gibbs, Edmund Blunden, Leon Wolff, Capt. Liddell Hart, Barbara Tuchman, Herman Kahn,

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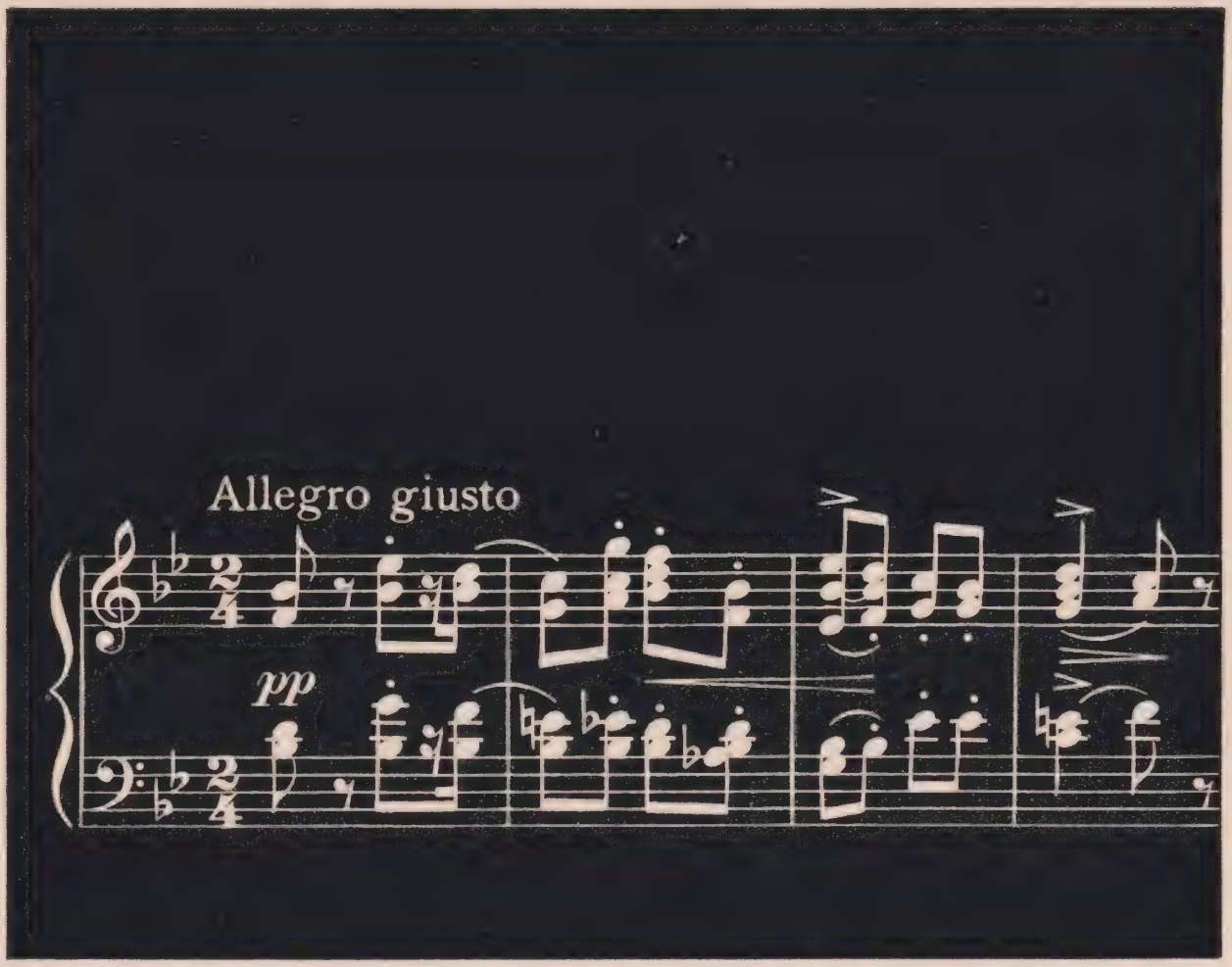
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Thursday Evening, June 10, 1965

GISELLE

BALLET IN TWO ACTS

Music by ADOLPHE ADAM

Choreography by JEAN CORALLI *and* JULES PERROT

Revised by NICOLAI SERGUEEFF

Scenario by THEOPHILE GAUTIER
based on theme of Heinrich Heine

Present production supervised and additional choreography by
FREDERICK ASHTON *in collaboration with* TAMARA KARSAVINA

Scenery and costumes by JAMES BAILEY

Historical Note

It has been said that *Giselle* is to the ballerina what *Hamlet* is to the actor. The greatest ballet masterpiece of the Romantic period, it was created at the Paris Opera on June 28, 1841 with Carlotta Grisi (Giselle), Lucien Petipa (Albrecht) and Adele Dumilatre (Myrtha). Theophile Gautier, the poet and a perceptive ballet critic, wrote the scenario in collaboration with a professional dramatist, Saint-Georges, taking his inspiration from a description by Heine of the Slavonic legend of the Wilis. The original choreography was attributed to Jean Coralli, but the action and dances for Giselle were almost certainly arranged by Jules Perrot, Carlotta Grisi's teacher and protector.

Giselle was already well-known in Russia when Perrot became ballet-master in St. Petersburg in 1849. He then produced the ballet anew, and it is from a later revision of this production by Marius Petipa that modern versions are derived. It was almost a forgotten ballet in Western Europe when the Diaghilev Ballet presented it in 1910 with Karsavina and Nijinsky. Paris then found it old-fashioned, but in 1924 tastes had changed and Nicolai Sergueeff, formerly *regisseur* of the Maryinsky Theatre, St. Petersburg, produced it at the Paris Opera with Olga Spessivtseva as Giselle.

Sergueeff was also responsible for producing *Giselle* in London, for the Camargo Society in 1932 with Spessivtseva and Dolin, and later for the Vic-Wells Ballet, who presented it at the Old Vic on January 1, 1934, with Markova and Dolin.

For the present production which was supervised by Frederick Ashton in collaboration with Tamara Karsavina in 1960, a number of passages from the original score were restored in order to expand some of the mime scenes. In particular, Berthe's recounting of the legend of the Wilis in Act I was reproduced by Karsavina. Ashton also arranged a new solo for the girl in the peasant pas de deux, using for the music the number originally composed by Adam for Giselle's Act I *variation*.

The Story

ACT I

A Rhineland Village: Count Albrecht loved Giselle, a peasant girl, though she believes him to be only a villager named Loys; when he comes to court her he leaves in his cottage the cloak and sword that might reveal his identity. Hilarion interrupts the lovers' meeting, reminding Giselle of his love for her and warning her against Loys. As Giselle joins in the celebrations at the end of the grape-harvest her mother tells her of the legend of the Wilis: ghosts of betrothed girls, too fond of dancing, who died before their wedding day, and who rise at night from their tombs. Should any man encounter them, they will dance him to death.

The sound of horns announces the arrival of a hunting party: the Duke of Courland and his daughter Bathilde, betrothed to Albrecht, seek rest and refreshment. Hilarion, meantime, has found Albrecht's sword and realizes whose it is, and he chooses the moment when Giselle has just been crowned queen of the vintage to unmask the false Loys. Giselle refuses at first to believe him, but when Bathilde claims Albrecht as her fiance, the shock unseats Giselle's reason. In her madness she re-lives her love for Loys; despairing, she tries to stab herself with his sword, and heart-broken, she dies.

INTERMISSION

ACT II

Giselle's Tomb in the Forest: A group of peasants are warned by Hilarion that the Wilis are abroad and hurry fearfully from the forest as midnight sounds. Myrtha appears, summoning her Wilis, and Giselle materializes from her tomb to be initiated into their rites. When Albrecht comes bringing flowers to her grave, Giselle appears to him. Hilarion is pursued by Wilis, who at their queen's command drive him to his death in the lake, and Albrecht is next condemned by Myrtha to dance until he dies. When Giselle pleads for him and urges him to the safety of the cross on her grave, Myrtha orders her to draw him into the dance. Giselle tries to sustain him but as the night wears on his dancing becomes more and more exhausted, but just as his death seems imminent, dawn breaks. Daylight destroys the Wilis' power, and he is saved. The Wilis fade away, and Giselle returns to her grave, leaving Albrecht sorrowing and alone.—CLEMENT CRISP.

CAST OF CHARACTERS

Giselle ..... *Lynn Seymour*
Count Albrecht ..... *Rudolf Nureyev*
Hilarion ..... *David Drew*
Wilfred ..... *Robert Mead*

ACT I

Berthe ..... *Gerd Larsen*
The Duke of Courland ..... *Derek Rencher*
The Princess ..... *Vyvyan Lorrayne*
Pas de Deux ..... *Antoinette Sibley and Brian Shaw*
Children ..... *Margaret Lyons, Virginia Wakelyn, Maureen Maitland, Avril Bergen, Carole Hill, Jennifer Penney*
Peasants and Courtiers ..... *Artists of The Royal Ballet*

ACT II

Myrtha ..... *Deanne Bergsma*
Zulme ..... *Vyvyan Lorrayne*
Moyna ..... *Monica Mason*
Wilis ..... *Artists of The Royal Ballet*

Conductor: JOHN LANCHBERY

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— Ballets and casts subject to change —

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IN NEW YORK

WHEN the Pulitzer Prize-winning drama, *The Subject Was Roses,* goes on tour in September, **Martha Scott** will replace **Irene Dailey** as the wife and mother. Miss Dailey is opting out, explaining: "I feel that I have a few more years left to play leading lady roles and I want to take advantage of them. I can always play character roles like **Nettie Cleary** until they wheel me off the stage". . . Meanwhile, **Jack Albertson,** who plays husband **John Cleary,** has turned down **David Merrick's** offer to play **David Burns** in **Mary Martin's** touring version of *Hello, Dolly!* in recognition of playwright **Frank Gilroy's** faith in him at the casting stage. "Thanks to Frank and producer **Edgar Lansbury,** everything's coming up roses for me and I'll stick with them as long as they want me," says Albertson . . . **Arthur Kopit,** who wrote a nothing play that became a hit — *Oh Dad, Poor Dad,* etc., etc. — taking time out to write a novel while **Rosalind Russell** stars in a film version of his play in the Bahamas . . . **Dorothy Parker** ailing . . . They're rehearsing *The Knack* for a two-week engagement at the **Huntington Hartford.** British film version of the play was named best feature in the recent **Cannes Film Festival** . . . **Claudette Colbert** tried it out in Palm Beach and the Cocoanut Grove last winter but **Anne Baxter** will bring it to Broadway. We're talking about **Elliott Martin's**

(*Please turn to p. 32*)

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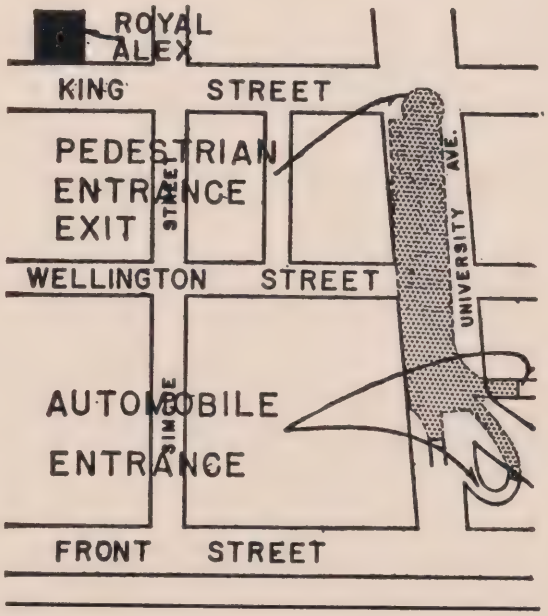

AT STRATFORD

THE 13th annual Stratford Festival doesn't open until next Monday night – with *Henry IV* – but it's already the most successful edition yet, in terms of box-office. Advance sale for the Festival's four plays, two operas and 16 concerts at this writing had far exceeded the previous high of 1962 when, in the first 11 weeks after the box-office opened, seat sales totalled $396,000.

According to Victor C. Polley, Administrative Director, the four plays appear to be extremely close in popularity, although *Julius Caesar* and *The Cherry Orchard* were enjoying a slight lead over *Falstaff* (*Henry IV, Part Two*) and *Henry IV* (*Part One*).

The Marriage of Figaro is still top choice of the two operas being staged in Stratford's Avon Theatre, Polley said, but a great deal of interest also was being shown in *Mahagonny,* the Kurt Weill-Bertold Brecht contemporary opera which will be having its North American premier at the Festival.

"As usual," Polley added, "our heaviest bookings are for the weekends. We try to impress on our patrons that the best selection of seats is available Mondays through Thursdays."

Falstaff will follow *Henry IV,* the night of June 15 and *Julius Caesar* will premier the next night. *The Cherry Orchard* will join the repertory on July 26. *Mahagonny* will open the Avon season July 2, with

The Marriage of Figaro following on July 6.

Mainstays of the operatic company—Jan Rubes, Martha Schlamme, Gwenlynn Little, Muriel Greenspon, Jean Bonhomme, Lilian Sukis and Yoland Guerard — have been joined by 12 principal singers and a chorus of 14, among them Maurice Brown, Len Cariou, Carrol Anne Curry, Elizabeth Mawson, Daniel McCaughna, James McCray, Thomas O'Leary, Joan Patenaude, Donald Saunders, Phil Stark, Danny Tait and Bernard Turgeon.

Jean Gascon, who will direct both operas, also signed the following for the chorus in one or both works: Abbott Anderson, Mary Carr, William Copeland, Tito Dean, David Geary, Mona Kelly, Howard Mawson, Helen Murray, Thomas Park, Roxolana Roslak, Elsie Sawchuk, Arthur Sclater, Wallace Williamson and Marcella Zonta.

Mahagonny will have music direction by Louis Applebaum and sets and costumes by Brian Jackson. Mario Bernardi will be the music director of *The Marriage of Figaro,* with sets by Mark Negin.

Singer Barbara Collier, a favorite daughter of Stratford, is one of seven additional artists who have been an-

(Please turn to p. 38)

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ABOUT LONDON

WEST End stage star, **John Neville,** seen by Toronto audiences in **Old Vic** productions of *Romeo and Juliet* and *Macbeth,* is doing a **Basil Rathbone** in films. He'll play **Sherlock Holmes** in a **Compton-Cameo** production of *Fog* . . . **Vivien Leigh** decided not to bring her play, *La Contessa* into the West End May 20 as planned. She found out — on the provincial try-out circuit — that **Paul Osborn's** dramatization of the novel, *Film of Memory,* just didn't play as a play. She closed it in Manchester . . . At which **Garson Kanin** promptly sent her his new play, *The Spitting Image,* hoping she'll do it . . . With word of Miss Leigh's great performance in **Stanley Kramer's** film, *The Ship of Fools,* getting around, however, she's being swamped with movie scripts . . . After closing in **Edward Albee's** *Tiny Alice* on Broadway and recording his Shakespearian *Ages of Man* readings for posterity, **Sir John Gielgud** will return to London to star in a TV dramatization of **Jean Anouilh's** *A Man For All Seasons* . . . **Margaret Leighton** considering an offer from stage producer **Jimmy Doolittle** to appear in a limited engagement of *The Visit* in Hollywood's **Huntington Hartford Theatre** . . . First London visit of New York's celebrated **Actors Studio** company was no howling success but at least ended on an upbeat with the presentation of **James Baldwin's** *Blues For Mister*

Charlie, given qualified approval by most West End critics. Most of the acting raves for this production, incidentally, were accorded the Canadian actor **Percy Rodriguez,** from Montreal, who portrayed the **Rev. Meridian Henry** . . . Another outstanding Canadian actor, **Christopher Plummer,** has arrived for rehearsals of **Ibsen's** classic, *Peer Gynt,* which he'll play for three months. **Plummer** confirmed that he's forming a TV production with Britishers **Peter Luke** and **Philip Saville** for the production of additional "specials" such as their earlier production of *Hamlet at Elsinore.* First project will be *Oedipus Rex,* filmed on actual locations in Greece . . . Plummer will return to Broadway next year in a musical version of *Cyrano de Bergerac,* with music and lyrics by **Leslie Bricusse** and **Anthony Newley.** Plummer said Michael Langham, who directed him in a Stratford, Ont. Festival version of *Cyrano,* would direct the Broadway version . . . **Ingrid Bergman** and **Michael Redgrave** opened tryout performances of *A Month in the Country* June 2 in the **Guildford Playhouse.** ■

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Putting on THE STRAW HAT

Summer season opens at Port Carling July 3 with "Two for the Seesaw"

THE Straw Hat Players, source of the Crest Theatre company, will be back again this summer in their original setting — Port Carling, Ont. — with the Britannia Hotel, on the Lake of Bays, as their auditorium. The season will open July 3-12 with William Gibson's *Two for the Seesaw,* with Nicholas Ayre directing.

Remainder of the season lines up as follows: July 13-19 — *Gaslight* (*Angel Street*) by Patrick Hamilton; July 20-26 — *Arms and the Man* (Bernard Shaw); July 27-Aug. 7 — *The Mousetrap* by Agatha Christie; Aug. 9-14 — *Look Back in Anger* by John Osborne; Aug. 16-21 — *Bell, Book and Candle* (John Van Druton); Aug. 23-28 — *House on the Cliff* (George Batson); Aug. 31-Sept. 5 — three one-act plays: *A Resounding Tinkle* (N. F. Simpson), *The Ascension* (William Cameron) and *Aquarium* by Alan Hughes.

The last name — Alan Hughes — also is significant for the fact that this year he has taken over as producer of the Straw Hat offerings. Due to lecture next term at McGill University, the University of Toronto graduate has leased the "assets and goodwill" of Fountainhead Productions, headed by Peter Wylde and Marshall Bruce whose respec-

tive academic careers this summer would have prevented them from continuing their Straw Hat management.

Hughes, their successor, might be described as a fledgling producer and playwright who looks forward in anger. The majority of student writers, particularly in Canada, seem to wind up their theatrical careers with their college days but Hughes is not one of them.

Hughes, who saw six of his plays (two of them musicals) produced while at U. of T., believes that Canadian playwrights have an important function to perform in the development of theatre in this country, and that there's a jinx to be overcome. While he welcomes what he considers to be an uncompromising harshness of critics towards a Canadian play ("How else," he asks, "is a strong, healthy drama to be developed? If a play can pass *that* test, it's got to be good."), he feels that Canadian audiences are unwilling to accept Canadian writers.

"I don't blame them, either," Hughes says. "Most Canadian plays are self-consciously Canadian first and plays, second. As a result, they are usually unmitigated drivel or just play social documents with all of the inspired dramatic impact of a Royal Commission Report."

Hughes maintains it will be a long while before a Canadian playwright can make a living: he must first write plays that can stand with the best of London and New York. Only then, he says, will they be accepted at home.

Meanwhile, he continues to write while producing and teaching. ■

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IN NEW YORK

(*Continued from p. 24*)

Diplomatic Relations, the re-written version of which he'll strawhat this summer at the **Cape Playhouse** in Dennis, preparatory to the Broadway bid . . . **Ginger Rogers'** replacement stint for **Carol Channing** in *Hello, Dolly!* scheduled to last 18 months. She opens at the **St. James** Aug. 1 . . . Miss Channing's contract with the show lasts until 1967 but plans at the moment indicate she'll play it for only six months in London's **Drury Lane** . . . Risingest young star on the local scene is **Carol Rossen,** following her opening night performance in **Jack Gelber's** new off-Broadway play, *Square in the Eye,* at the **Theatre de Lys** . . . Want to be "in" in New York? Dig the **Arthur, Sybil Burton's** new discotheque.

Broadwayites recall that the last time **Lord Snowden** made the New York scene he was plain **Anthony Armstrong-Jones,** photographer, assigned to shoot the publicity stills for a stage version of *Rashomon.* This fall, one of the "must" social events will be **Lord Snowden's Photographic Exhibits** at the Huntington Hartford Museum. He'll be there, along with wife **Princess Margaret,** enjoying her first visit to the city . . . **Anne Bancroft** turned down a movie offer from **Joseph Mankiewicz** to star on stage opposite **Jason Robards Jr.,** in *The Devils* . . . Worthwhile revival: **NY City Centre's** production of *Kiss Me Kate,* with **Patricia Morison** in the

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role she created 15 years ago . . . Another kind of **Cole Porter** "revival" is available at the **Square East** where nutty **Kaye Ballard** is romping through a revue featuring some of the composer's more obscure songs . . . When **Carol Lawrence** made her opening entrance in the **Americana Hotel's** elegant **Royal Box,** husband **Robert Goulet** introduced her — via tape-recording . . . Confusion: One report says **Frank Sinatra** has locked up film rights to *The Odd Couple* for himself and **Jackie Gleason** in the starring roles. NOW they say **Billy Wilder** has bought the property and will recreate it on film with the show's stage originals — **Walter Matthau** and **Art Carney** — which is reassuring . . . **Julie Harris,** tapped for the starring role in the next **Feuer-Martin** musical, a version of *Dream Girl* which they're re-titling *Skyscraper.* The **F-M** office also has plans for a musical remake of *Hobson's Choice* . . . Surprise, but Britain's **Trevor Howard** has never appeared on a Broadway stage. The oversight due to be remedied next fall, however, when he plays the Pizarro Chief in **Peter Shaffer's** *The Royal Hunt of the Sun,* joint production of **Joseph Levine, David Susskind** and **Daniel Melnick,** otherwise known as **The Three Kellys** . . . **Murray Matheson,** that ex-CBC smoothie, will be busy on the eastern seaboard's summer circuit, first with **Shari Lewis** in *Mary, Mary,* followed by the co-star spot opposite **Eva Gabor** in *A Shot in the Dark* . . . A name to remember: **Robert Forster,** rated as the biggest stage find since **Paul Newman.** ■

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CREST

(*Continued from p. 16*)

The Times and The Daily Express.

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The Crest Theatre has now embarked on a new subscription plan which aims at selling 11,000 subscriptions prior to the opening of the 1965-6 season on October 20th. From early September through October 30th, a blitz-sale of subscrip-

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tion series for the new season will take place. **New Formula Theatre Tickets** may then be purchased for the same seats on the same night of the run of each of the productions. During the campaign, theatre-goers who cash in on this **New Formula** will be offered two free productions, or eight productions for the price of six, on all seats in the house from Monday through Friday — evening performances. Matinees will be on Thursdays and Saturdays at 6 p.m. and sales for these performances will be directed to university and secondary school students at a 33% discount. Saturday evenings will not be on the subscription series this year.

Just what shows will subscribers be getting for their money? Eight plays will be chosen from the following list for the new season: *The*

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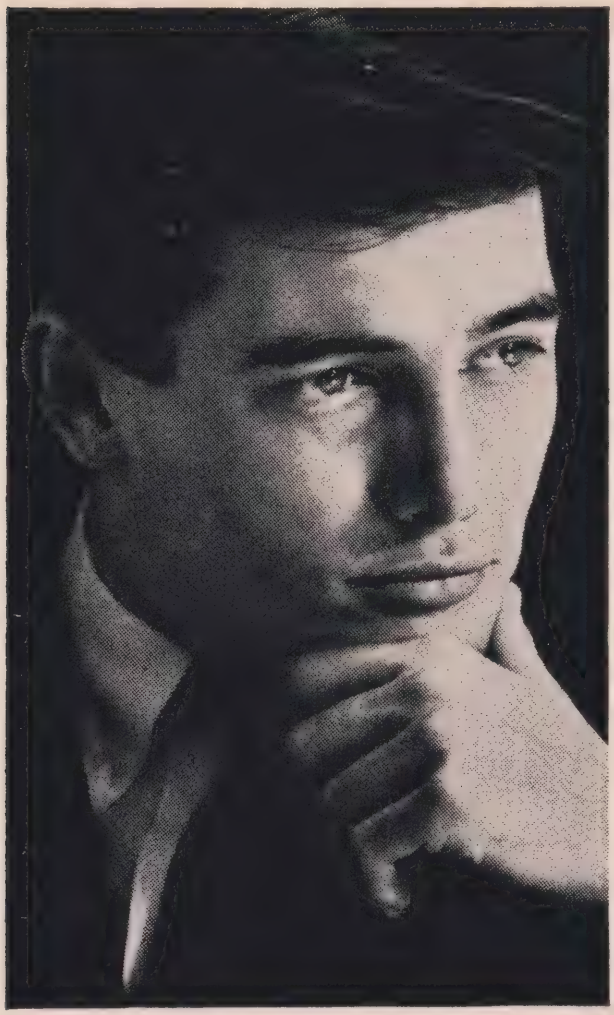
Private Ear & The Public Eye, a comedy by Shaffer; *The Physicists* by Durrenmatt (who wrote *The Visit*); the musical treat *Mr. Scrooge* by Claman, Morris & Wood; *Tiny Alice* (now playing in New York) by Albee; *Tartuffe* by Moliere; *Penny for a Song*, a comedy by Whiting; *The Threepenny Opera* by Brecht & Weill; *Man and Superman* by Shaw; Ibsen's *Hedda Gabler*; *Ballad of the Sad Cafe* by McCullers & Albee; Chekov's *Uncle Vanya* and *Our Town* by Wilder.

"However, it is the Crest's policy", states Murray Davis, Artistic Director, "to substitute at any time a more recent release for one of the aforementioned contemporary plays." ■



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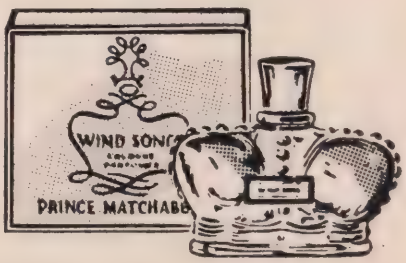

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GYPSY

(Continued from p. 4)

collaboration with Ed Mirvish, follows *Gypsy's* two-week run with productions—in order—of *Finian's Rainbow* (June 29-July 11), starring Carmel Quinn and the venerable Bert Wheeler; *Guys and Dolls* (July 13-25), starring Jack Carter; *Can-Can* (July 27-Aug. 8), headlining the French star, Lilo; *Annie Get Your Gun* (Aug. 10-22), starring Elaine Stritch, and *Flower Drum Song* (Aug. 24-Sept. 5), featuring "an all-star Oriental cast".

The same could be said for local talent in Winnipeg because the McAloney-Sloan package will alternate its two-week runs with the western Rainbow Stage. Carter will open the Winnipeg season in *Guys and Dolls* the weeks of June 29-July 11.

STRATFORD

(Continued from p. 27)

nounced for the Festival Concerts, by Oscar Shumsky, Director of Music. The others are: John de Lancie, oboe; Judy Loman, harp; Mario Bernard, piano; Stephen Kondaks, viola; Elizabeth Benson Guy, soprano, and Victor de Bello, conductor. Thirty-six members of Toronto's Mendelssohn Choir also have been added to the most ambitious concert of the season, Handel's *Solomon*, which will be presented twice — Friday, Aug. 27 and Sunday, Aug. 29.

A new feature of the 1965 Stratford Festival's exhibition sidelights will be the first open-air sculpture showing by the Sculptors' Society of Canada (Ontario Chapter) whose work will be exhibited on the Festival Theatre lawns. The sculpture exhibition is under the direction of Alan Jarvis and associate Paul Russell.

Judges Dora de Pedery Hut, Tom Bowie and Lionel Massey have selected 30 works from the more than 50 submitted, with all styles and media being represented—from the figurative work of Patricia Fulford and Ron Baird to the non-objective configuration of Krystina Sadowska and Robert Hedrick. The entries range in size from 200 to 400 pounds and vary from three to eight feet in height. The media are as traditional as stone and as contemporary as welded steel.

Among the exhibitors, from June 14-Sept. 6, in addition to those named above, are: Joseph Bakis, Ted Bieler, Inga Capon, W. B. Cox, Joseph Drenters, Frances Gage, M. Graeb, Ursula Hanes, Frances Loring, Julius Marosan, Leonard Oesterle, Sigfried Puchta, Raey Spiers, Victor Tolgesy and Florence Wyle.

Sharing the spotlight with the sculpture show will be Canadian Ceramics '65 under auspices of the Canadian Guild of Potters, a collection of 130 pieces representing 60 potters. Included in the collection is the award-winning work of the following: Betty Coffey, Ron Roy, Marion Lewis, Margery MacKay, Ed Drahanachuck, Pauline Boote, Walter Drohan and Bailey Leslie.

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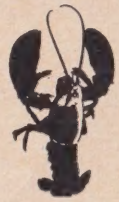

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